NEW LINE CINEMA

DENNIS QUAID JIM CAVIEZEL

FREQUENCY

WHAT IF IT CHANGED EVERYTHING?

www.frequencymovie.com

FOR ADDITIONAL INFORMATION:

National Publicity

Ileen Reich/John Smith/Gina Soliz
New Line Cinema – LA
(310) 967-6685

Mary Donovan/Clare Anne Darragh/Cathy Mortenson
New Line Cinema – NY
(212) 649-4948

Interactive Publicity

Gordon Paddison/Wendy Rutherford
New Line Cinema – LA
(310) 967-6620

Field Publicity

Elissa Greer/Heeli Kim
New Line Cinema – LA
(310) 967-6580

Amy Terpeluk
New Line Cinema - NY
(212) 649-4907

International Publicity

Jennifer Glassman
New Line Cinema - LA
(310) 967-6616

NEW LINE CINEMA CORPORATION
116 NORTH ROBERTSON BLVD.
LOS ANGELES, CA 90048
TELEPHONE (310) 854-5811

NEW LINE CINEMA PRESENTS

A GREGORY HOBLIT FILM

DENNIS QUAID

JIM CAVIEZEL

FREQUENCY

ANDRE BRAUGHER

ELIZABETH MITCHELL

NOAH EMMERICH

SHAWN DOYLE

JORDAN BRIDGES
MELISSA ERRICO

Casting by
AMANDA MACKEY JOHNSON and
CATHY SANDRICH

Associate Producer
PATRICIA GRAF

Costume Designer
ELISABETTA BERALDO

Music by
MICHAEL KAMEN

Film Editor
DAVID ROSENBLOOM, A.C.E.

Production Designer
PAUL EADS

Director of Photography
ALAR KIVILO

Co-Executive Producer
JANIS CHASKIN

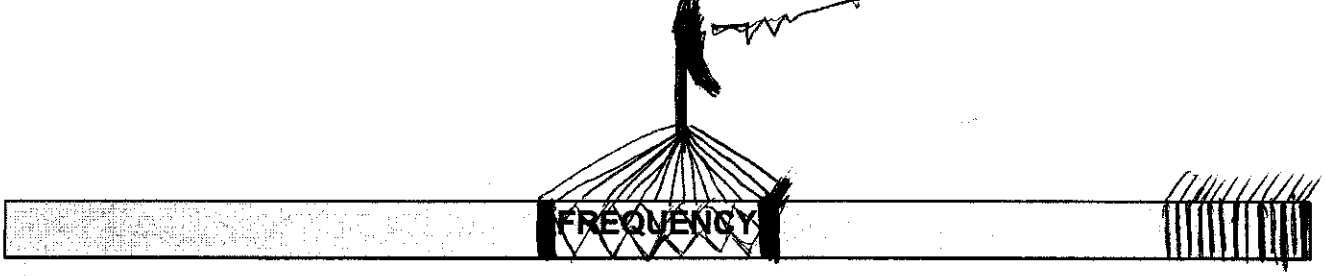
Executive Producers
ROBERT SHAYE
RICHARD SAPERSTEIN

Produced by
HAWK KOCH
GREGORY HOBLIT

Produced by
BILL CARRARO
TOBY EMMERICH

Written by
TOBY EMMERICH

Directed by
GREGORY HOBLIT



What if you had the chance to travel back in time and change just one event in your life? What would it be?

For John Sullivan (Jim Caviezel), there is no question. He would undo the events of October 12, 1969, when the out-of-control Bruxton fire took the life of his father, a heroic firefighter. Ever since he was a kid, John has dreamed of being able to stop the tragedy of that fateful day, which set into motion the anger and loneliness that have haunted his adult life as a cop in the 1990s. Now John may get exactly what he wished for . . . and much more than he bargained for.

In the mind-bending thriller *Frequency*, director Gregory Hoblit (*Primal Fear*) presents a fresh and original take on time travel with the gripping human story of a father and a son who reach out to one another across parallel universes to stop a terrible crime. Science fiction, mystery and a poignant story of family connection blend together in a tale about the entwining of past, present and future.

One day before the anniversary of his father's death, in the midst of the spectacular sky storm known as the aurora borealis, John Sullivan discovers in the house he inherited his father's old ham radio and begins to play with it. Through the electrical static, he finds himself talking to a man who claims to be a firefighter and who appears to be awaiting the World Series of 1969. Is John really talking to his own living father on the very same day, in the very same house, but exactly three decades ago?

At first neither can believe it, but soon John is carrying on an all-night conversation with his young father (Dennis Quaid), sharing for the first time his deep love and regret over his future death. Yet John realizes that now he might be able to change all that. By alerting Frank to the mistake that cost him his life the first time around, John saves his youthful father from dying in the Bruxton fire.

On October 12, 1999, John Sullivan discovers that he now has photographs on his walls of his father as a gray-haired man. By changing the past, the Sullivans have forged a

new present. John is ecstatic with his new memories of his father – until he discovers other things have been altered. Subtle changes caused by his father's survival have led to a string of unsolved serial homicides, including the grisly murder of John's mother. Now, Frank and John must race against the clock – divided by three decades and connected only by a radio – to prevent a murder that will seal their destinies. And each time Frank changes something in *his* universe, John wakes up to a whole new reality.

Based on the new science of multiverses, *Frequency* is about a father and son who just need *time* to set things right.

ABOUT THE PRODUCTION

There is still much we don't know, such as what happens to objects and information that fall into a black hole. Do they reemerge elsewhere in the Universe, or in another universe? And can we warp space and time so much that one can travel back in time? Maybe someone will come back from the future and tell us.

– Stephen Hawking

Time isn't always on our side. It seems to move inexorably ahead through all kinds of tragedies and missed opportunities and terrible secrets without any room for going back and changing your choices. But what if it didn't have to be that way?

For John Sullivan in *Frequency* the rules have changed. After years of anger at the past, he finally has a chance to do something about it. In the middle of an intense solar storm, John Sullivan has found a rip in the space/time fabric and tapped into a parallel universe in which his deceased father has not yet died. Now John has the chance to save the father he never knew beyond childhood and create the future that might have been. It is a chance he cannot pass up, but one that will visit another terror on his family, a terror that must be fought on both sides of the time barrier.

With *Frequency*, Gregory Hoblit dips into cutting-edge science fiction to produce a deeply moving and exciting thriller about a father and son who use the paradoxes of time to chase a killer and come closer to one another. Hoblit, who previously directed the critically acclaimed suspense thriller *Primal Fear*, wanted to create a scientifically plausible yet palpably emotional story that explores the ways in which past, present and future interplay with one another in a man's life.

New Line presents *Frequency* starring Dennis Quaid, Jim Caviezel, Andre Braugher, Elizabeth Mitchell, and Noah Emmerich. The film is directed by multiple Emmy, Golden Globe and Directors Guild of America Award-winner Gregory Hoblit from a debut screenplay by music industry executive Toby Emmerich. The producers are Hawk Koch, Gregory Hoblit, Bill Carraro and Toby Emmerich.

Splitting The River of Time: Toby Emmerich's Script

The tautly complex and deeply felt script for *Frequency* emerged from an unexpected place: inside the ranks of New Line Cinema's executives, from the pen of President of Music Toby Emmerich. Emmerich had always been fascinated by the classic time travel tales of H.G. Wells and Jules Verne but wanted to take the age-old, imagination-firing concept of journeying through history in an entirely new direction – into the heart of a quintessentially American family.

"I have always loved time travel stories," states Emmerich, "but I often wondered if you could have a time travel story in which only information can travel back and forth through time, as opposed to people." *Frequency* presents the scientifically supported idea that time and information are not a single flowing river but a series of tributaries that have the ability to intersect, as 1969 and 1999 do for Frank and John Sullivan.

But Emmerich was not just interested in the clever implications of being able to communicate with the past; he was interested in how such a phenomenon might affect

the building of relationships, the suspense of a sports game, the manipulation of the stock market, or the outcome of a heinous crime. Emmerich explains his intentions: "The notion of intersecting time was the guiding principle behind *Frequency*, but to that base I added several equally important other layers: my love of stories about fathers and son, cops and fireman, baseball and New York City."

Once Emmerich developed his multi-dimensional ideas for *Frequency*, he made a bold move. While his fellow executives were readying themselves for the Cannes Film Festival, Emmerich took a few weeks vacation, a "vacation" in which he holed himself up in a room for twelve hours a day, emerging at last from his own time compression with his first screenplay.

The fast-paced script drew the attention of veteran producer Hawk Koch, who saw it as a sophisticated look at the notion of second chances. "For me it really got to the core of the idea that there are so many issues and emotions between people, especially fathers and sons, that never really have a chance to be spoken," explains Koch. "When I read the script, I fell in love with the idea of this father and son who get a real second chance to know and love each other."

Koch had previously produced Gregory Hoblit's *Primal Fear* – which was celebrated for its visceral realism – and was pleased to hear the script had already been sent to Hoblit. He was even more pleased when he heard Hoblit's enthusiastic response. "I called Greg and realized there was a real chance we could work together on this one. Greg was perfect for it because he brings the combination of really caring about characters with a real understanding of the driving force of action. It was a rare case of everything coming together perfectly," says Koch. "You hear it all the time in this business that *timing* is everything. Well, in the case of *Frequency*, time and timing really were everything."

What If: The Key Question Behind *Frequency*

As Gregory Hoblit began reading *Frequency*, his imagination immediately lit up and he began experiencing deeply personal questions about how he might change his own past if he could.

"The story kept making me think about 'what-ifs,'" notes Hoblit, whose own father passed away just a few years ago. "I wondered *what if* I had a second chance to cover more ground with my father? *What if* I could talk to him again, what would I say? *What if* he were here, how many more times would I tell him I love him?"

Hoblit came to see Frequency's lead character John Sullivan as a kind of Alice in Wonderland, a man who has dropped through the looking glass into a world in which the past is as malleable as the future. Although Hoblit had seen this theme in science-fiction before, here it had a new twist to it – the intense emotions associated with a deceased parent. "I was fortunate to have covered a lot of ground with my father before he died," says Hoblit, "but I don't think anyone is ever really prepared for losing a parent. The what-ifs are enormous, especially for a six year-old child like John Sullivan. They haunt him his whole life."

The power of these emotional what-ifs drew Hoblit magnetically to the story. But what excited him even further were the plausible scientific what-ifs Emmerich alluded to in the script for *Frequency* – a what-if involving a temporal intersection that allows John Sullivan the incredible opportunity to interact with and alter his own past – and possibly prevent a tragic future. Hoblit was impressed by Emmerich's well-researched scenario which seemed to carefully avoid the usual logical pitfalls of time-travel paradoxes.

"The script put a really exciting new spin on time travel with the modern physics concept of parallel universes and the ways in which information, knowledge, time and space all interconnect," comments Hoblit. "Most excitingly, the script really succeeded in melding

the sci-fi concepts of time travel with a gripping, character-driven, dramatic thriller. It was that combination that made it truly unique and beyond genre."

Film Meets Physics: *Frequency* Consultant Brian Greene

From the beginning, Hoblit had a very clear mission: to make *Frequency* palpably real and intriguingly possible – the story not only of the unexplored frontiers of a man's heart but the unexplored frontiers of cosmological possibility.

Armed with Emmerich's script he marched into the office of Columbia University professor Brian Greene – a leading theoretical physicist known for his revolutionary ideas on string theory – and asked for an education in time, space and temporal divergences.

Greene, educated at Harvard and Oxford, is the author of the bestselling book The Elegant Universe, an examination of such cutting-edge cosmological theories as the new dimensions hidden with the fabric of space, black holes transmuting into elementary particles, rips in the space-time continuum and the quest for a Theory of Everything. Greene's mind and imagination play at the very edges of what is known or suspected about the deep inner workings of the universe – a multi-dimensional, vibrating universe of unseen energy loops which goes far beyond our limited human experience.

Hoblit hired Greene as a consultant on *Frequency* to help make and define the rules of time travel and parallel universes. It became Greene's job to assure that the script, actors and director never violated any of the known laws of physics. He also served as a tour guide for the potential wonders of the cosmos. (For more on time travel see THE RULES OF TIME TRAVEL at the end of the production notes).

"First and foremost, Brian was a brilliant teacher," says Hoblit. "He took the very complicated ideas of general relativity, quantum mechanics and particle theory and made them understandable. He helped us to lay the groundwork for the notion that information possibly *can* travel through time and space. All along, he had an incredibly open mind. He helped us to design rules for time travel that the audience can trust enough in order to suspend their disbelief and have a great time with the story. We then had to combine those rules with the language, emotion and conflict in the script."

Like many leading physicists, Greene believes there is nothing in the laws of physics that would make time travel impossible – although he doesn't necessarily believe it is likely, at least not in current times. As he notes in his book: "We have also seen that our universe may merely be one of the innumerable frothing bubbles on the surface of a vast and turbulent cosmic ocean called the multiverse. These ideas are at the current edge of speculation, but they may presage the next leap in our understanding of the universe."

Frequent Time Travelers – Casting Quaid and Caviezel

Although *Frequency* is a time travel adventure, it is also a very earthly, emotional drama and a crime suspense-thriller. Combining these three seemingly disparate elements into wholly believable characters was the challenge for Gregory Hoblit's cast. "I looked for courage," explains Hoblit about his casting choices. "This was especially true with Dennis Quaid and Jim Caviezel. Their total willingness and fearlessness to completely inhabit the characters of Frank and John was so striking that many times it literally took my breath away. They let out some powerful emotions on film, emotions you don't often see male characters displaying. That was something I really wanted and these two actors delivered 100 percent."

Hoblit placed Dennis Quaid at the center of the story as Frank Sullivan, the firefighting hero who unwittingly abandoned his six year-old son by dying in a 1969 fire. Like the director, Quaid was overwhelmed with what-ifs while reading the script.

"It makes you question the effect of everything," admits Quaid, "like *what if* you had turned left that day instead of right? *What if* I had made different choices would my life have turned out better or worse? In Frank Sullivan's life, one wrong turn made all the difference not just for himself but for his son, his wife, his friends and even the city of New York."

Quaid was also attracted to the challenges of playing a character who is vibrantly alive yet exists only in a parallel universe where his grown-up son cannot see or touch him. "It wasn't an easy film to make," comments Quaid. "There were so many mind-boggling elements: time travel, two distinct time periods in Queens, fire effects, visual effects, stunts, action sequences and dramatic scenes between two characters who can't even see each other and are separated in time by thirty years. That's a lot to think about and keep clear in your head as an actor."

But the multiple dimensions of *Frequency* were also what made it exciting for Quaid. He delved deeply into the character, especially Frank Sullivan's obsession with his job as a firefighter. "Playing Frank gave me a chance for me to live out my own childhood fantasy of being a firefighter," he explains. In fact, Quaid became so interested in firefighting that he spent a lot of his time hanging out with New York City firefighters and even insisted on jumping into the flames to do many of his own fire-fighting stunts.

"The trucks, the sirens, the excitement, the danger and the heroism involved are just so compelling," Quaid says. "It was also an opportunity to hang out with real heroes, to get to know what makes these men tick. I saw a lot of the contradictions that weigh on Frank Sullivan. On the one hand, the best firefighters are all pretty down-to-earth, good, family kind of guys. On the other hand, they're the guys running *into* a burning

building when everyone else is running *out*. That's Frank – he loves his family but he has to be the very best at his job even when it puts him at risk."

While Frank Sullivan is a natural hero, John Sullivan is a reluctant one, scarred by the firefighting sacrifice that left him without a father. Playing John Sullivan was a highly emotional experience for Jim Caviezel, whose father had open heart surgery just a short time before the actor read the script.

"The script hit home like nothing I'd ever read before," Caviezel states. "It's all about the desire to get things back once they're lost, the very human wish to be able to go back and change things for the better. You know, most people don't regret the things they've done in their lives . . . they regret the things they don't do. Now John Sullivan has a second chance to do the things he missed the first time around. That's very moving."

For Caviezel, the imaginative sci-fi aspects of the story fit seamlessly into this theme. "Due to some unusual events in the universe, Frank and John discover this other 'frequency' over which they can communicate at last and learn about themselves and each other. Underneath all the fantasy and action of the picture is a very spiritual look at a father-and-son relationship," says Caviezel.

Caviezel also enjoyed the opportunity to play a cop, especially since he was able to glean from the experience of his inspirational friend, a chief of police in Seattle. "He taught me that good cops have an incredibly strong survival instinct, which I think is what saves John Sullivan," he says. "No matter how dark and painful his life appears to be at the beginning of the story, after discovering his father over the ham radio, John is willing to stick with it and fight for his father's life. He is determined not to lose his father a second time. Ultimately, this is John's chance to finally be a hero just like his dad."

Overseeing John Sullivan's career as a cop is his current boss and former friend of his father, Satch, played by Andre Braugher. Like the rest of the cast, Braugher was dazzled by the script. "I thought it was a terrific story and unlike most other time travel stories this one really rings true," he says. "For me, it was also an exciting chance to really stretch my acting wings and play a character who changes throughout every minute of the film as the events of the past change."

"It's rare to play a character that changes his attitudes and reality every few minutes," points out Braugher. "It was a real challenge to keep track of relationships and feelings as the past and present keep shifting. The only thing that stays constant for Satch is his loyalty and love for John, but he feels differently towards John depending on whether John grew up without a father or without a mother and the different person that John is due to these events. It's a wild concept."

Rounding out the cast is Elizabeth Mitchell as John Sullivan's mother, who journeys from a wife deeply in love to a heartbroken widow to a woman being preyed on by a serial killer within the course of *Frequency*. "What I loved about this character is that throughout everything that happens, she maintains her strength," she says.

Newcomer Mitchell also welcomed the chance to work side-by-side with Dennis Quaid in what she considers a perfect love story. "I love the sexiness and sweetness of their relationship," she comments. "And Dennis was so wonderful to work with."

Ultimately, Mitchell was enchanted by *Frequency's* many different, well, frequencies. "It's a little bit of everything: an old-fashioned family love story and a futuristic thriller at the same time. When you add up all these elements, you end up with something wonderful."

Fire, Crime and Time: A Panoply of Effects

Intensifying the human drama of *Frequency* are a series of exciting moments that range from fighting an out-of-control blaze to chasing a serial killer to having a ham radio conversation across the time barrier.

Hoblit utilized these moments to heighten the psychological thrills of *Frequency*, using innovative methods to bring the audience closer to the action. For example, Hoblit came up with an unusual method of shooting the dialogue scenes between Frank and John Sullivan over a ham radio in the same room on the same day separated by thirty years. Instead of shooting each actor individually and cutting them together, Hoblit shot the ham radio scenes like a live, multi-camera television show, complete with four different cameraman communicating via headsets.

"It's not the way one would normally shoot a dialogue sequence but this is not a normal father-son conversation," notes Hoblit. "We had both guys sitting at their respective ham radios and we shot it with four cameras in real time as if it were actually happening."

The results were exactly what Hoblit was looking for: electrified realism. "The outcome was amazing," he says. "Dennis and Jim just started to feed off each other as if in a stage play. All the anger, the sweet emotion and the wonderment of what was happening to the characters just came pouring forth. It was bigger and more exciting than anything I had ever anticipated."

In addition to creating a sense of belief in the reality of parallel universes, the production had more conventional earthly action sequences to forge, including several blazing fire sequences. Just as scientist Brian Greene was brought in to consult on the physics of time travel, crack firefighter Thomas Ryan, who served in the high-rise fire unit of the Manhattan fire department, was brought in to consult on the mechanics of raging fires and the behavior of firefighters such as Frank Sullivan.

Ryan began his work by technically analyzing each of the film's fire sequences, but he also found himself unexpectedly conducting historical research. "Fighting fires in 1969 was a different affair than fighting them in 1999," he explains. "We had to research the clothing, the equipment, the mechanical apparatus and make them completely authentic, which turned out to be a real challenge. What was really exciting for me was not only engineering realistic fires for the film but having a chance to help the actors understand the firefighter character and behavior -- the mentality of needing to rescue the world."

It was Ryan's suggestion to use real firemen rather than extras to fight the film's blazes, adding another layer of authentic realism to *Frequency*. He also designed the blazes to show the whole gamut of firefighting techniques including the use of aerial ladders, portable ladders, axes and forceful entry. Ryan worked closely with special effects heads Martin Malivoire and Steve Kirshoff to coordinate the infernos and choreograph the firefighting efforts.

"Tom Ryan was invaluable to us," summarizes Hoblit. "He helped me to take fire and firefighters to a new level on film, with extraordinary detail to the mechanics and realism of it all. We shot in a working Manhattan firehouse and we built our own fires. Simply put, we got the real thing."

The filmmakers, under the aegis of Martin Malivoire and Steve Kirshoff, used a 25,000 gallon propane tank and an extensive network of pipes to siphon in gas and create height-variable fires that could be turned on and off at will. "It looks like an out-of-control, exciting fire on film, but nothing is left to chance," explains Malivoire. "There's no question where every last flame is going to be."

Two Movies In One: The Production Design of a Multiverse

Because *Frequency* takes place in two parallel universes separated by some 30 years, it required two wholly separate yet intertwined set and costume design concepts. For cast and crew, this meant that a common question at the start of any given day was: *What year is it today?*

"We essentially shot two movies in one," comments Gregory Hoblit. "One took place in 1969, the other in 1999." In fact, Hoblit had his technical crew construct two sets with identical floorplans – one decorated to represent 1969, the other to reflect John Sullivan's 1999 existence.

Even more complicated to handle was the fact that every time something changed in 1969 – even the slightest movement of a piece of furniture -- the consequences had to be physically reflected in the reality of 1999. Explains Hoblit: "Each and every department, from the art department to props to visual effects and wardrobe had to be aware of the effects of the time convergence. They had to realize that even a split-second event in one era would cause changes in the costumes, hair and makeup, furniture, picture frames, everything on the screen."

He continues: "Thinking through all the details could be mind-bending at times. Depending on how time warps at any given moment, John experiences multiple memories and even little minutiae of his daily life change, like family snapshots and items on his walls."

"Great continuity was the key to this production," adds producer Bill Carraro. "With every new memory for John, the sets went through some sort of transition. Keeping track of all those minute changes in the background was the key to making it seem real."

A Tale of Two Queens: The Locations

From the beginning, everyone involved in *Frequency* wanted to shoot it on location in Queens, New York, a locale that cannot be duplicated anywhere else in the world. "New York is the quintessential American city," says screenwriter Toby Emmerich, a New York native. "It was a conscious decision for me to place the characters in New York at a time like 1969 when the the fabric of the city was seemingly being torn apart yet at the same time was being galvanized by a sports team, the Amazin' Mets. And it was important that spirit of the place be on the screen."

For Gregory Hoblit, there was no choice: he couldn't shoot a movie in which the Mets are a central element in any other city. "Anyway, you can't beat shooting in New York for production value," he comments. "It's such a one-of-a-kind place. You can go anywhere in New York, plant your camera, turn it 360 degrees and discover something new that you've never seen before."

Hoblit looked for a unique view of New York not often seen in movies. "I worked hard with production designer Paul Eads to find places in the city that aren't as familiar-looking to people as Manhattan. The view here is looking back over the East River towards the city and that's a view many audiences don't ever see. It's a way of looking at New York that is quite different and exciting in itself."

The production shot in many locations in Bayside, Queens, as well as Long Island City and the Red Hook and Greenpoint sections of Brooklyn. In Manhattan, the production used the Great Jones Fire Station and a Harlem intersection for the gasoline truck explosion. "We were quite aggressive about searching out bars, restaurants, waterfronts and police precincts in the outer boroughs," comments Hoblit. "These are areas of New York that filmmakers and audiences are increasingly beginning to embrace."

The only major downside cast and crew found to shooting in New York was the July heat, exacerbated by the record-breaking temperatures of the summer of 1999. "It was

hot even at three in the morning," recalls Hoblit. "All I can say though is that it was worth it to get the footage and performances that we got."

THE RULES OF TIME TRAVEL

A Brief Primer on the Speculative Science Behind *Frequency*

WHAT IS TIME?

We chase time, try to escape it, bottle it, slow it down and speed it up, but in the end, the very concept of what time is remains an insoluble enigma to humans. For centuries, philosophers, mystics and scientists have tried to come up with a clear understanding of time, but it resists all concrete definitions. Albert Einstein ultimately came to believe that the only explanation of time is that it is what a clock reads. Without the clock as a construct, time continues to mystify.

Today, physicists still can't come to a consensus about what time is or how it behaves. Some believe that time has multiple dimensions. Others suggest that the dimension of time may not exist at all. But all agree that the flux and flow of what we think of as time is far more complex than our simple clocks and calendars suggest.

As Brian Greene states in *Frequency*: "Time is far more subtle than our every day experience would lead us to believe. In many ways, time may simply be a psychological construct for organizing the world. It is a device we scientists have found useful, but it may in fact be a dim approximation of something far more complex."

Is time real? Is it an arrow that travels in one direction only? Can it be stopped or altered? Does it have a beginning or end? The final answers to these questions await the next revolutions in cosmological science, as bold, young physicists explore the mysteries of higher dimensions, string theory, quantum superspace, The Big Bang and

parallel universes. Some day soon humans may explore space and time in ways none of us can now fathom.

IS TIME TRAVEL POSSIBLE?

The modern idea of time travel was born in the imaginations of fiction writers. H.G. Wells wrote the first time-shifting story in the 1890s, The Time Machine, a book so evocative it has never gone out of print. Wells and other turn-of-the-century writers precipitated a whole genre of science fiction time travels to past and future, many of which have presented intriguing methods of journeying through time using complex concepts of relativity and quantum mechanics.

For years, mainstream scientists stayed out of the time travel debate, but recently a number of top researchers across the world have tackled the question, hoping to lay it to rest. What they have discovered is shocking to many, even within their own ranks: as it turns out, there appears to be nothing in the laws of physics to prevent time travel from occurring. It may not be *practical* for humans to do so at will, but it is not *impossible*.

Most current theories of time travel involve manipulating black holes, space objects so small and so dense that nothing – not even light – can escape from their surfaces. However, if a black hole could be engineered or found to exist in a rotating state, it is possible that a person or machine could travel through to the other side – and *might* emerge in a different dimension of time. Another possible means of time travel is through wormholes: tubelike structures in space that theoretically connect one spacetime region to another. These possibilities have been explored in recent popular books by such leading scientists as Kip Thorne and Michio Kaku.

Stephen Hawking, once a time travel skeptic, has recently confirmed that he believes it is possible, due to the latest understanding of black holes via string theory, that information can safely emerge on the other side of a black hole.

Time travel theories usually involve human manipulation of the cosmos such as manipulating black holes, but *Frequency* relies instead on a cosmic anomaly. In *Frequency*, solar flares have created intense electrical fields and opened a rip in the spacetime fabric, swallowing a satellite through the hole, and linking two dimensions of the Sullivan family through a ham radio.

As scientists have theorized, the information being passed between father and son survives on the other side of the black hole, albeit in a parallel universe.

WHAT IS A PARALLEL UNIVERSE?

One possible implication of modern quantum theory is that the universe we see around us is only a single facet of physical reality. The little corner of space and time we call our universe may in fact be a pebble in the *multiverse* – a vast structure that contains many similar but alternate universes, including some where "twins" of ourselves live out completely different lives based on different choices.

An extreme interpretation of this theory is that every possible outcome of every possible situation occurs somewhere in the infinite multiverse. In other words, there may be a universe in which Hitler's forces won World War II or in which John F. Kennedy was never assassinated – or even in which Frank Sullivan never was killed.

In *Frequency*, John Sullivan inadvertently forges multiple new universes when he changes the past, simply by warning his father of his future death. He becomes bound up in what as known as a branching universe, one in which each major decision – for example to tell his father the mistake that caused his death -- leads the universe to branch off into a new reality, one in which his father lived to an older age, his career took a different trajectory and a serial killer upped the number of his murders.

While the idea of multiple universes, or multiple flows of time, is difficult to wrap a human mind around, some leading-edge physicists believe that such multiple dimensions are not only possible but required by the laws of physics.

WHAT ARE THE RULES OF TIME TRAVEL?

For as long as humans have dreamed of travelling through time, people have warned of the time travel paradox – also known as the Grandfather Paradox. The problem is this: suppose you traveled back in time and killed your own grandfather, then you would no longer exist and could never have gone back in time to murder your grandfather. Basic laws of causality have been violated.

Fortunately, this paradox can be avoided under the rules of parallel universes. In a multiverse scenario if you travel back in time and kill your own grandfather, a new reality will branch off creating a universe in which you don't exist.

It's complex stuff – especially in *Frequency* because in Toby Emmerich's scenario a rip in the fabric of spacetime has allowed a parallel universe to intersect with John Sullivan's own. John never actually travels back in time – he only communicates to another time dimension, one that is now inextricably linked to his own. This means that every molecule, person or event that is altered in the past instantly changes John Sullivan's present reality.

If a desk in Frank's 1969 is scratched, John's 1999 desk is now scratched.

If a wallet is buried in Frank's 1969, it remains buried in John's 1999.

If Frank remains alive in 1969, John has new memories of his father from his teen years.

And if Frank's death in 1969 precipitates an unsolved slew of serial killings, that killer can still come after John 30 years later . . .

WHERE CAN I LEARN MORE?

Brian Greene, The Elegant Universe

Michio Kaku, Hyperspace

David Deutsch, The Fabric of Reality

Kip Thorne, Black Holes and Time Warps

A BRIEF HISTORY OF TIME TRAVEL

1895 British author H.G. Wells publishes The Time Machine.

1905 Albert Einstein's special theory of relativity put forth. The theory reveals that space and time are relative, not absolute, and that time is actually a fourth dimension within what he calls "space-time."

1916 Albert Einstein discovers that space-time is curved.

1937 Mathematician Kurt Goedel proposes that the universe itself may be a time machine.

1949 Goedel demonstrates that pathways through time are mathmetically possible.

1967 U.S. physicist John Wheeler applies the name "black holes" to describe super-dense singularities in space and time.

1974 Astrophysicist Frank Tipler plots paths around a vast, imaginary spinning cylinder, confirming that paths through time can exist.

1985 The popular time-travel fantasy *Back to the Future* is released.

1988 Caltech University's Kip Thorne theorizes that wormholes might be used as a means of time travel.

1991 Princeton University's Richard Gott proves that cosmic strings could be used for time travel.

1999 John Sullivan communicates via ham radio with his father in 1969.

ABOUT THE CAST

Dennis Quaid (Frank Sullivan) is one of America's most charismatic and versatile leading men. He most recently appeared in Oliver Stone's *Any Given Sunday*, starring as the legendary quarterback Jack "Cap" Rooney with Al Pacino, Cameron Diaz and James Woods.

In 1998, Quaid received stellar reviews for the Oliver Stone production *Savior*, in which he played a French-American mercenary who reclaims his humanity by rescuing a girl orphaned by the Bosnian War. Also in 1988, Quaid starred in the remake of the 1961 classic *The Parent Trap* and made his directorial debut for TNT with the critically acclaimed "Everything That Rises."

Quaid's many memorable performances include his roles Doc Holliday in *Wyatt Earp* and as astronaut Gordon Cooper in the Oscar®-nominated space epic *The Right Stuff*.

His impressive body of work also includes Jeb Stuart's *Switchback*; *Gang Related*, opposite James Belushi; Lasse Hallstrom's *Something to Talk About*, opposite Julia Roberts and Robert Duvall; the fantasy action-adventure film *Dragonheart*; Steve Kloves' acclaimed *Flesh and Bone*, opposite Meg Ryan; Mike Nichols' *Postcards From the Edge*, with Meryl Streep and Shirley MacLaine; Alan Parker's World War II saga *Come See the Paradise*; Taylor Hackford's *Everybody's All-American*, opposite Jessica Lange; Peter Yates' *Suspect*, with Cher; Annabel Jankel's remake of the 1949 film noir *D.O.A.*, opposite Meg Ryan; Jim Bridges' *The Big Easy*, with Ellen Barkin; and Joe Dante's *Innerspace*, opposite Meg Ryan. Quaid has also showcased his musical talents in the films *The Night the Lights Went Out in Georgia*, *Tough Enough* and *Great Balls of Fire*.

He began acting in high school and studied theatre at the University of Houston. Soon after his arrival in Hollywood, he landed the plum role of the working-class tough in *Breaking Away*. Other early film credits include *The Long Riders*, with his brother, Randy; *9/30/55*; *Crazy Mama*; *Dreamscape*; *All Night Long*; *Our Winning Season*; *Caveman*; *I Never Promised You A Rose Garden*; and *Enemy Mine*.

In 1983, Quaid starred with Mickey Rooney in the Emmy Award-winning television movie "Bill" and its sequel, "Bill: On His Own." A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's "True West," which they later reprised in Los Angeles.

Jim Caviezel (John Sullivan) recently appeared in Ang Lee's Civil War story *Ride With The Devil*. Last year, he came to critical attention in Terrence Malick's Oscar®-nominated *The Thin Red Line*, in which he portrayed Pvt. Witt, the Kentucky-born idealist and former regimental boxer who goes AWOL only to later rejoin the Company he loves.

Growing up in rural Mount Vernon, Washington, acting was far from Caviezel's mind. While still in his teens, however, he decided to test his abilities by auditioning in Seattle for a small part as an Italian ticket agent in Gus Van Sant's *My Own Private Idaho*. He landed the role by fooling casting agents into believing he was a recent Italian immigrant.

Caviezel then moved to California and shortly thereafter was cast as one of the ten boxers in Michael Ritchie's con caper, *Diggstown*. In 1993, he declined his acceptance to Julliard because he had won the role of Kevin Costner's youngest brother in *Wyatt Earp*. His other film credits include Ridley Scott's *G.I. Jane* and *The Rock*, as well as the telefilm "Children of the Dust."

Later this year, Caviezel will be seen in *Madison*, a true story about the economically depressed community of Madison, Indiana and their desire to win a Gold Cup hydroplane boat race to be held in their small town. He is currently in production on the current Mimi Leder directed *Pay It Forward*. He plays a homeless recovering heroin addict taken by a boy looking to start a program of good deeds.

Andre Braugher (Satch) is perhaps best known for his riveting Emmy Award-winning portrayal of Detective Frank Pembleton on the NBC series "Homicide: Life on the Street." After completing his final season on "Homicide," Braugher has worked continuously in both film and television. Audiences first saw him star in a radically different role – a serene angel – in the feature film *City of Angels*, opposite Nicolas Cage, Meg Ryan and Dennis Franz. Following that, he completed a starring role opposite Alec Baldwin in the independent film *Thick As Thieves*, which premiered at the Sundance Film Festival and aired on HBO in January.

Braugher then made his directorial debut with one vignette of the Showtime trilogy "Love Song" and starred in the TNT production of "Passing Glory," for director Steve James (*Hoop Dreams*) garnering critical acclaim for his performance.

In February, Braugher reprised his Emmy Award-winning role of Detective Frank Pembleton in the two-hour NBC Special "Homocide: The Movie." Later this year he will be seen as part of an ensemble cast including Jeff Daniels, Gary Sinise, Joan Allen and Anna Paquin in director Jim Stern's *All The Rage*, opposite Gwyneth Paltrow in director Bruce Paltrow's upcoming *Duets*, and in the independent feature *A Better Way to Die*.

Braugher's notable feature film credits also include the Academy Award®-winning *Glory*; *Primal Fear*, which marked his first collaboration with *Frequency* director Gregory Hoblit; and Spike Lee's acclaimed *Get on the Bus*.

His work on television continues to be recognized by critics, audiences and his peers. In addition to his Emmy Award for his portrayal of Det. Frank Pembleton, Braugher received a nomination for Outstanding Supporting Actor in a Miniseries for his work in the Peabody Award-winning HBO production "The Tuskegee Airmen." His many other television credits include the title role in "The Court Martial of Jackie Robinson," HBO's "Somebody Has to Shoot the Picture" and NBC's "Murder in Mississippi." He began his television career as the late Telly Savalas' sidekick in the telefilms based on the original "Kojak" series.

Braugher has appeared on stage with the New York Shakespeare Festival in "Mmeasure for Measure" and "Twelfth Night" and, most recently, in the title role of "Henry V," which earned him an Obie Award. At Joseph Papp's Public Theater, Braugher performed in "The Way of the World "and Shakespeare's "Richard II" and "Coriolanus." He played Iago in the Folger Shakespeare Festival production of "Othello" and performed the title role in "Macbeth" for the Philadelphia Drama Guild.

Braugher was born and raised in Chicago and earned a B.A. from Stanford University and an M.F.A. from Julliard.

Elizabeth Mitchell (Julia Sullivan) made her breakthrough performance opposite Angelina Jolie in Michael Cristofer's acclaimed HBO telefilm "Gia," endearing her to audiences and critics alike. Later this year, she will be seen in Neil LaBute's highly anticipated *Nurse Betty* opposite Renee Zellweger and Morgan Freeman.

Mitchell earned a BFA degree in Acting from Stephens College and also studied at the British American Drama Academy. Additionally, she spent six years at the respected Dallas Theatre Center and one year with that theatre's Encore Company. Her theatrical stage credits include productions of "As You Like It," "A Funny Thing Happened on the Way to the Forum," "Measure for Measure," "Baby" and "Chicago," among many others.

Noah Emmerich (Gordon Hersch), received widespread critical acclaim for his starring role alongside Jim Carrey in Peter Weir's *The Truman Show*. He made his feature film debut two years earlier in Ted Demme's *Beautiful Girls*, co-starring with Matt Dillon, Timothy Hutton, Uma Thurman and Rosie O'Donnell. He has since appeared in *Life*, with Eddie Murphy and Martin Lawrence, *Monument Ave.*, with Denis Leary and Martin Sheen, Cop Land with Sylvester Stallone and Robert DeNiro, *Crazy in Alabama* opposite Melanie Griffith, *Tumbleweeds* with Janet McTeer, and the soon to be released *Love & Sex* opposite Famke Jaansen and Jon Favreau. He is currently filming *Blow* with Johnny Depp and Penelope Cruz, and can be seen in the upcoming series premiere of Peter Berg's "Wonderland" on ABC. Emmerich has appeared extensively on stage in New York and regionally, as well as in numerous television films and episodics.

Born and raised in New York City, Emmerich earned a B.A. degree in history with honors from Yale University. He studied filmmaking at New York University, where he wrote and directed the short film "The Painter", winning the prestigious Cine Award and taking First Prize at Spain's Badalona International Film Festival. Emmerich is the brother of *Frequency* screenwriter Toby Emmerich.

ABOUT THE FILMMAKERS

Gregory Hoblit (Director/Producer) dips into science fiction for the first time to produce a gripping human drama that takes place on both sides of the time barrier. *Frequency* is his third motion picture. He garnered widespread acclaim as well as an Academy Award nomination for Edward Norton for his debut hit film, *Primal Fear*, also starring Richard Gere and Laura Linney. His second feature, *Fallen*, starring Denzel Washington, Donald Sutherland and John Goodman continued his reputation for cinematic intensity.

Hoblit has been a driving force in changing the face of American television. With a vast and influential body of work, Hoblit has not only won the respect of America's viewing audience but has amassed critical acclaim and numerous awards.

For his directing efforts, Hoblit has received Emmys for the pilots of "L.A. Law" and "Hooperman" and, in 1994, he won the prestigious Directors Guild of America (DGA) Award for yet another ground breaking show, "NYPD Blue." In 1989, Hoblit was awarded the Emmy for producing the NBC movie "Roe v. Wade." He also received additional Emmys for his co-executive producing efforts on the series "Hill Street Blues" and "L.A. Law," and for his executive producing efforts on "NYPD Blue." In addition to numerous Humanitas, Golden Globe, People's Choice and other awards, Hoblit earned three Peabody Awards for "Hill Street Blues," "L.A. Law" and the 1990 AIDS documentary, "The Los Altos Story," which also earned a CableACE award.

Born in Abilene, Texas and raised in Berkeley, California, Hoblit completed his undergraduate studies at the University of California at Berkeley and UCLA, and

studied film and television in graduate school at UCLA. He began his professional career in Chicago, where he associate produced and produced several live and taped talk shows for Chicago's ABC affiliate, WLS-TV. He then returned to Los Angeles where he cut his teeth associate producing a half-hour sitcom, two low budget films and a feature documentary, which he also produced and directed.

Hoblit then went to work as an associate producer on the six-hour miniseries "Loose Change" and a two-hour pilot, "Dr. Strange," at Universal Television, before joining Steven Bochco at MTM Enterprises where together they produced the movie-of-the-week "Vampire" and the series "Paris," "Hill Street Blues" and "Bay City Blues." He then joined Bochco at Twentieth Century Fox for their collaboration on "L.A. Law," "Hooperman," "Cop Rock," "Civil Wars" and "NYPD Blue." Hoblit also directed "Class of '61" for Steven Spielberg's Amblin Entertainment.

More recently, Hoblit produced and directed the pilot and numerous episodes of "NYPD Blue," while serving as executive producer for the series.

Hawk Koch (Producer) has over 50 screen credits spanning three decades in the film industry.

As the son and namesake of one of Hollywood's most respected hyphenates (his father, Howard W. Koch, has been a producer, director and studio executive), Koch literally grew up in the motion picture industry. Among his fondest childhood memories, he recalls his first horseback ride, safe in the arms of Clark Gable, on the set of *Across the Wide Missouri*. Koch's father put him to work at the studio, during young Hawk's school holidays, which allowed him to observe

first hand all aspects of filmmaking. At 16, Hawk was making his own short movies.

In 1964, during a sabbatical from UCLA, Koch began his entertainment industry professional career working for British talent agent Harold Davison. He garnered fundamental knowledge of the seminal days of rock 'n roll as a road manager for some of the music industry's most prominent acts, including The Supremes and The Dave Clark Five.

Back home in Hollywood, he began to gather professional credits as a dialogue coach for films and as a second assistant director (to Sydney Pollack on *This Property is Condemned*) before becoming assistant to horror impresario William Castle. Koch's two years as jack-of-all-trades encompassed second unit directing, supervising films in post-production and story development. It was while wearing the latter hat that Koch found and helped develop *Rosemary's Baby*, resulting in the first ever Academy Award® nominations for the banner of William Castle Enterprises.

He then served as assistant to Paul Mazursky on the director's first feature film, *Bob & Carol & Ted & Alice*. This led to a series of jobs as assistant to directors who were undertaking their first features: James Bridges on *The Babymaker*, Peter Fonda on *The Hired Hand*, Tom Laughlin on *Billy Jack* and Robert Benton on *Bad Company*.

Later, Koch worked with Sydney Pollack as first assistant director on *The Way We Were*, with Robert Redford and Barbra Streisand, and resumed his professional association with director Roman Polanski as first assistant director on what has been acknowledged as one of the greatest films in Hollywood history, *Chinatown*.

His other assistant director credits include *The Parallax View*, *Marathon Man*, *Cactus Flower*, *Barefoot in the Park*, *Getting Straight* and *The Odd Couple*.

Koch was the executive producer on *Heaven Can Wait*, *The Frisco Kid*, *and The Other Side of Midnight*. Later, he formed a partnership with Gene Kirkwood and produced *Gorky Park*, *The Pope of Greenwich Village*, *The Keep* and *The Idolmaker*, which not only allowed him to take advantage of his mid-1960's rock 'n roll experiences but hire and work with another first time director, Taylor Hackford.

As the President of Rastar Productions, Koch developed and supervised production of *Peggy Sue Got Married*, *The Secret of My Success*, *Nothing in Common, Brighton Beach Memoirs* and *Violets Are Blue*. Later, for a short time, he served as president of production of DeLaurentiis Entertainment Group.

Koch's other producing credits include *Ghost*, the critically acclaimed *The Long Walk Home*, *A Night in Heaven*, Robert Wise's *Rooftops*, *Losing Isaiah* and *The Beautician and the Beast*. As executive producer, his credits include the phenomenally successful *Wayne's World* and its sequel, *Wayne's World II*, *Sliver*, *The Temp*, *Necessary Roughness*, *Virtuosity* and *Primal Fear*, which marked his first collaboration with director Gregory Hoblit.

Koch is also the producer of the upcoming Spyglass Entertainment/Disney project, *Keeping the Faith*, directed by Edward Norton and starring Norton, Ben Stiller and Jenna Elfman.

Bill Carraro's (Producer) most recently produced *The Best Man* with Sam Kitt and Spike Lee. His other recent feature film credits include *The Corruptor*, *American History X*, *A Thin Line Between Love & Hate*, and *Jason's Lyric*.

Carraro was nominated for an Emmy Award as producer of the critically acclaimed historical feature for HBO Pictures, "The Tuskegee Airmen," starring Andre Braugher, Laurence Fishburne, Cuba Gooding, Jr., and John Lithgow.

Prior to producing, Carraro worked for many years as an executive and served as the president of Aaron Russo Films, where he oversaw the production of *Off and Running*, *Missing Pieces* and *Rude Awakening*.

Toby Emmerich (Screenwriter, Producer) has served for 5 years as President, Music for New Line Cinema. Platinum or Gold-selling soundtracks produced under his tenure include *Austin Powers: The Spy Who Shagged Me, Next Friday, Austin Powers: International Man of Mystery, Love Jones, Who's the Man, Menace II Society, Above the Rim, The Mask, Don Juan DeMarco, My Family, Friday, Dumb and Dumber, Now and Then, Mortal Kombat* and *Seven*, among others.

Prior to his posts at New Line, Emmerich was an A&R representative at Atlantic Records from 1987 to 1992, where his soundtrack album credits included *Goodfellas* and *The Wonder Years*, as well as his work with individual artists such as Julian Lennon, Debbie Gibson and The Escape Club.

Frequency is Emmerich's first screenplay. His other projects in development include several scripts for New Line, including *The Good Fight*, developed with Renny Harlin; *Confidence Men*, written with Adam Gibgot; *Terra Nova*, written with Paul Landau, Emmerich's college friend and professor of History at Yale University; and *Man Out of Time*, written with Zak Penn and to be produced by Barry Sonnenfeld, Barry Josephson and Tom Jacobson.

Emmerich attended the Calhoun School and Wesleyan, from which he graduated Phi Beta Kappa in 1985, with honors in English, and concentrations in Classics and Film. He currently lives in New York and is based out of the New Line Cinema offices there, however, he divides his time equally between Los Angeles and New York.

Emmerich has been a voting member of the National Academy of Recording Arts and Sciences (NARAS) since 1996.

Patricia Graf (Associate Producer) continues her ten-year association with director Gregory Hoblit. Her first project with Hoblit was the 1989 telefilm "Roe v. Wade." She continued her work on the television series "Cop Rock," "Civil Wars" and "NYPD Blue," as well as Hoblit's "Class of '61." Graf went on to serve as associate producer on Hoblit's first two feature films, *Primal Fear*, starring Richard Gere, Edward Norton, and Laura Linney, and *Fallen*, starring Denzel Washington.

Alar Kivilo (Director of Photography) most recently drew acclaim for his work on Sam Raimi's gritty *A Simple Plan*, starring Bill Paxton, Billy Bob Thornton and Bridget Fonda. Prior to that film, Kivilo was the director of photography on HBO's outrageous political satire "Weapons of Mass Destruction." Also for HBO, he worked with director Eriq LaSalle on "Rebound" and director Robert Harmon on "Gotti," which earned Kivilo a CableACE award for his work.

Included among his many other credits is the miniseries "The Invaders," and the telefilms "Friends at Last," "Young at Heart " and "The Margaret Sanger Story," for which he received a CableACE award nomination.

In 1984, Kivilo was honored when his work on *Boys and Girls* received the Academy Award® for Best Live Action Short Film.

Paul Eads (Production Designer) reunites on *Frequency* with Gregory Hoblit, with whom he first collaborated on the pilot and subsequent episodes of "Civil Wars," followed by the pilot and subsequent episodes of "NYPD Blue," for which Eads was awarded his first Emmy. His second Emmy was for his work on an episode of "Murder One."

Eads' feature film credits as a production designer include *The End of Innocence*, *Poltergeist 3* and *Wanted Dead or Alive*. As an art director his feature credits include *Arthur, Brighton Beach Memoirs*, *Wise Guys*, *Turk 182*, *The Muppets Take Manhattan*, *Jaws 3-D*, *Tempest*, *So Fine*, and *The Fan*.

For television, his other credits as production designer include episodes of "Brooklyn South," for which Eads received the Society of Motion Picture & Television Art Directors Award, and "Equal Justice," as well as the pilots for "Middle Ages," "WIOU," and "Nick Knight."

Eads' work in the theatre includes his designs for the Astor Place Theater production of "Modigliani," and the New York Shakespeare Festival productions of "Othello" and "Coriolanus," both directed by Wilford Leach.

David Rosenbloom, A.C.E. (Editor) first worked with *Frequency* director Gregory Hoblit on Amblin Entertainment's "Class of '61" and later on Hoblit's hit feature film *Primal Fear*.

Rosenbloom's credits also include four projects with director David Anspaugh – *Moonlight and Valentino*, *Rudy*, *Fresh Horses* and the telefilm *In the Company of*

Darkness – as well as Michael Mann's *The Insider*, Mimi Leder's blockbuster hits *Deep Impact* and *The Peacemaker*, Joshua Brand's *A Pyromaniac's Love Story*, William Friedkin's *Blue Chips* (shared credit with Augie Hess and Robert K. Lambert) and John Flynn's *Best Seller*.

In addition to "Class of '61," Rosenbloom's work for television includes the series pilots for "I'll Fly Away," "Equal Justice" and "Miami Vice", as well as the telefilm "Do You Remember Love? " He has also directed episodes of "NYPD Blue," "Melrose Place" and "Hill Street Blues."

Elisabetta Beraldo's (Costume Designer) credits include *Why Do Fools Fall in Love*; *Selena*; *Afirma Pereira*, for which she received a David Di Donatello award (Italy's Academy Award®) nomination; *Swann*, which earned her Canada's Genie Award nomination; *Fluke*; *Camilla* (shared with Milena Canonero); and *Jona che visse nella balena* (*Jonah Who Lived in the Whale*), for which she was honored with the David Di Donatello Award for Best Costume Design.

Her credits as an assistant costume designer include four other films with two-time Academy Award®-winning designer Milena Canonero: *Single White Female*, *The Godfather: Part III*, the Oscar®-nominated *Dick Tracy*, and *The Bachelor*.

CAST

Frank Sullivan ..... DENNIS QUAID
John Sullivan ..... JIM CAVIEZEL
Jack Shepard ..... SHAWN DOYLE
Julia Sullivan ..... ELIZABETH MITCHELL
Satch DeLeon ..... ANDRE BRAUGHER
Gordo Hersch ..... NOAH EMMERICH
Samantha Thomas ..... MELISSA ERRICO
Johnny Sullivan (6 years) ..... DANIEL HENSON
Graham Gibson ..... JORDAN BRIDGES
Gordo Hersch (8 years) ..... STEPHEN JOFFE
Commander O'Connell ..... JACK McCORMACK
Butch Foster ..... PETER MacNEILL
Gordie Jr. (10 years) ..... MICHAEL CERA
Sissy Clark ..... MARIN HINKLE
Chuck Hayes ..... RICHARD SALI
Fred Shepard ..... NESBITT BLAISDELL
Laura Shepard ..... JOAN HENEY
Teenage Runaway ..... JESSICA MEYER
Carrie Reynolds ..... KIRSTEN BISHOPRIC
Daryl Adams ..... ROCCO SISTO
Mrs. Finelli ..... ROSEMARY DeANGELIS
Dick Cavett ..... AS HIMSELF
Brian Greene ..... AS HIMSELF
Linda Hersch ..... MELISSA FITZGERALD
Con Ed Supervisor ..... JOHN DiBENEDETTO
Con Ed Worker #1 ..... TERRY SERPICO
Con Ed Worker #2 ..... BRIAN SMYJ
Stoned Teenage Girl ..... NICOLE BRIER
Young Intern ..... BRANTLEY BUSH
Lounge Bartender ..... DAVID HUBAND
Roof Man Billy ..... TIMOTHY BROWN
Pedestal Man Gino ..... CHUCK MARGIOTTA
Lanni DeLeon ..... KAREN GLAVE
Desk Sergeant ..... FRANK McANULTY
Stoned Man #1 ..... DEREK AASLAND
Cozy Bartender ..... JIM McALEESE
Young Woman #1 ..... CATHERINE BURDON
Young Woman #2 ..... JENNIFER BAXTER
Forensic Tech Hector ..... DESMOND CAMPBELL
Uniformed Cop #1 ..... DANNY JOHNSON
Uniformed Cop #2 ..... COLM MAGNER
Bar Waitress ..... BRIGITTE KINGSLEY
Frank, Jr. ..... TUCKER ROBIN

Unit Production Manager ..... BILL CARRARO

Unit Production Manager ..... MATHEW HART
First Assistant Director ..... JEFFREY STEVEN AUTHORS
Second Assistant Director ..... RICK KUSH

Executive in Charge of Production ..... CARLA FRY
Production Executive ..... ERIK HOLMBERG

Executive in Charge of Post Production ..... JODY LEVIN
Post Production Supervisor ..... RICK REYNOLDS

Production Supervisor ..... DAVID CROCKETT

Assistant Unit Production Manager ..... DANA ROBIN

Script Supervisor ..... SAMANTHA ARMSTRONG

Art Director ..... DENNIS DAVENPORT
First Assistant Art Directors ..... MICHAEL SHOCRYLAS
NEIL MORFITT
Set Designer ..... ELIS LAM
Graphic Artists ..... STEVEN CSEPE
NIGEL CHURCHER
Art Department Apprentices ..... DAWN H. FISHER
ALEKS MARINKOVICH
Art Department Runner ..... H. NANCY PAK
Storyboard Artist ..... RONALD HOBBS
Set Decorator ..... GORDON SIM
Leadman ..... KEITH SLY
Set Dresser/Buyer ..... MARLENE RAIN
On Set Dresser ..... DAVID EVANS

"A" Camera Operator ..... ANGELO COLAVECCHIA
"A" Camera First Assistant ..... DAVE C. SHERIDAN
"A" Camera Second Assistant ..... JOHN HARPER
"B" Camera Operator ..... CANDIDE FRANKLYN
"B" Camera First Assistant ..... PETER BATTISTONE
"B" Camera Second Assistant ..... KEVIN NESHEVICH
Additional Camera Operators ..... ANGEL GONZALEZ
HENRI FIKS
JOHN HOBSON
Additional First Assistant Camera ..... MICHAEL HALL
Additional Second Assistant Camera ..... JON VANSEADER
Still Photographer ..... TAKASHI SEIDA
Video Playback by ..... DAVID J. WOODS PRODUCTIONS

Sound Mixer ..... DOUGLAS GANTON
Boom Operator ..... REYNALD TRUDEL
Cableperson ..... RON STERMAC
Video Assist ..... RICK GALLAGHER

Canadian Production Accountant ..... HEATHER SHAW
First Assistant Accountant ..... ROSE LISTER
Payroll Accountant ..... ANDREA H. GREANEY
Accounting Assistants ..... REBECCA DAWES
VICKY MITAKIDIS

Production Coordinator ..... LORI GREENBERG
Assistant Production Coordinator ..... MELISSA HALL
Production Secretary ..... DEVJANI RAHA
Production Office Assistants ..... BRYAN SANDERS
DIANNE IRVING
Third Assistant Directors ..... DARRIN BROWN
JANET ZDYB
Trainee Assistant Director ..... SARAH JARVIS

Chief Lighting Technician ..... ROBERT McRAE
Best Boy Electrician ..... DOUGLAS REID
Electricians ..... HERBERT REISCHL SR.
GORDON ELDRIDGE
DAVIDSON TATE
Key Rigging Gaffer ..... DAVID KELLNER
Rigging Best Boys ..... TOM LOO
CESARE DiGIULIO
Rigging Grip ..... ROLAND GAUVIN
Key Grip ..... MICHAEL KIRILENKO
Best Boy Grip ..... RON YOLEVSKI
Grip ..... SAMUEL P. TURTURICI
Dolly Grip ..... RON RENZETTI
Second Dolly Grip ..... JEFFREY HEINTZMAN
Property Master ..... CHRISTOPHER GEGGIE
Assistant Property Master ..... DERYCK BLAKE
Assistant Props ..... HENRY JESIAK

First Assistant Editors ..... GREGORY PLOTKIN
RICHMOND RIEDEL
First Assistant Editor (Toronto) ..... BRIGITTE RABAZO LÓPEZ
Second Assistant Editor (Toronto) ..... RUSSELL LANGILLE
Apprentice Editor ..... SIOBHAN PRIOR
Trainee Assistant Editor (Toronto) ..... SONJA OBLJUBEK
Editorial Production Assistant ..... JEREMY BRADLEY

Post Production Sound Services Provided by ..... SKYWALKER SOUND,
A DIVISION OF LUCAS DIGITAL, LTD
MARIN COUNTY, CALIFORNIA

Re-Recording Mixers ..... MICHAEL SEMANICK
GARY RIZZO
GARY SUMMERS
Supervising Sound Editor ..... TOM BELLFORT
Sound Designer ..... STEVE BOEDDEKER
Sound Effects Editor ..... TERESA ECKTON
CHRISTOPHER SCARABOSIO
ADR Editor ..... GWENDOLYN YATES WHITTLE
Dialogue Editors ..... CLAIRE GRAYBILL
LINDAKAY BROWN
Foley Editors ..... BRUCE LACEY
KAREN WILSON
Supervising Assistant Sound Editor ..... JESSICA BELLFORT
Assistant Sound Editors ..... ANDREA GARD
CHERYL NARDI
Re-Recordist ..... RONALD G. ROUMAS
Mix Technician ..... JURGEN SCHARPF
Foley Artists ..... DENNIE THORPE
JANA VANCE
Foley Mixer ..... TONY ECKERT
ADR Recorded at ..... TODD-AO
STUDIOS WEST
ADR Mixer ..... ROBERT DESCHAINE, C.A.S.
ADR Recordist ..... TAMI TREADWELL
NY ADR Recorded by ..... BOBBY JOHANSON
SOUND ONE CORP.

Construction Coordinator ..... KIRK CHENEY
Construction Office Coordinator ..... BETH GILINSKY
General Foreman ..... IAN FRASER
Head Carpenter ..... DENIS PERRIER
Assistant Head Carpenter ..... JOHN KEENAN
Key Scenic Artist ..... CAMERON S. BROOKE
Assistant Scenic Artist ..... ROBERT C. BROOKE
Head Painter ..... DAVE ROSA
On-Set Painter ..... KENNETH SAMAROO
On-Set Carpenter ..... TOM SHEEHAN

Key Make-Up Artist ..... DONALD J. MOWAT
Make-Up Artist ..... EDELGARD K. PFLUEGL

Special Make-Up Department Head ..... JOHN CAGLIONE, JR.

Special Effects Make-Up Assistant ..... BILL MYER

Key Hairstylist ..... JENNIFER O'HALLORAN
Hairstylist ..... JANICE MILLER
Associate Costume Designer ..... ARTHUR ROWSELL
Costume Supervisor ..... CORI BURCHELL
Key Set Costumers ..... SUSAN MacLEOD
ANDRE SCHULZ
Wardrobe Assistant ..... WINDY KERWIN

Location Manager ..... FRED KAMPING
Assistant Location Manager ..... CHRIS SHAW
Location Assistant ..... ZACHARY BECKWITH

Production Controller ..... PAUL PROKOP
Production Resources ..... JOSHUA RAVETCH
Supervising Production Coordinator ..... EMILY GLATTER
Research Coordinators ..... KATI MEISTER
PASIA SCHONBERG
Post Production Accountant ..... ZANE
Production Attorney ..... ERIK ELLNER
Contract Administrator ..... ADAM R. MEHR

Assistant to Mr. Hoblit ..... LOUISE MUSKALA
Assistant to Mr. Koch ..... HEATHER JENNINGS
Assistant to Mr. Carraro ..... TINA REYNOLDS
Assistant to Mr. Emmerich ..... EURYDICE TAMPOL
Security for Mr. Quaid ..... BEAU HOLDEN
Assistant to Mr. Caviezel ..... CASSIDY WATKINS

Toronto Casting by ..... ROBIN D. COOK
Casting Assistant ..... NIKE ABBOTT
Extras Casting ..... JANE ROGERS
Extras Casting Coordinator Assistant ..... JENNIFER RYAN

Special Effects Supervisor ..... MARTIN MALIVOIRE
Head Special Effects ..... KAZ KOBIELSKI
Additional Special Effects ..... JASON BOARD
GARY KLEINSTEUBER
DANIEL S. GIBSON
GORDIN BROTHERS
PETER SISSAKIS
ARTHUR LANGEVIN

Executive in Charge of Visual Effects ..... LAUREN RITCHIE
Visual Effects by ..... RHYTHM & HUES STUDIO, INC.

Visual Effects Supervisor ..... BILL WESTENHOFER
Visual Effects Producer ..... EILEEN MORAN
Visual Effects Production Manager ..... ALICIA POWERS
Production Executive ..... BILLY KOCH
Modelers ..... NANCY J. KLIMLEY
BRAD SICK
3 D Tracking ..... AMY CHRISTIENSEN
WILMER LIN
JOEL MERRITT
Effects Animation ..... CARLO VOLPATI
SCOTT TOWNSEND
DAVID SANTIAGO
GEOFF HARVEY
DOUGLAS HARSCH
ANDERS ERICSON
Digital Lighting ..... JONATHAN WOOD
3D Paint ..... MEG FREEMAN
Animation ..... BRIAN DOWRICK
ROBERTO SMITH
Compositor (Inferno) ..... DAWN BOWERY
Compositors ..... RAFAEL COLON
HYUN SEAN LEE
SERKAN ZELZELE
Technical Support ..... ERIC TSAI
Visual Effects Editor ..... ZEKE MORALES

Unit Publicist ..... JOE EVERETT
Set Medic ..... CANADIAN MEDICAL RESPONSE
Studio Teacher ..... LAUREL BRESNAHAN
Stand-In and Photo Doubles ..... STEVE BRANDES
BILL VIBERT
BELINDA CARLISLE

Fire Department Technical Consultant ..... THOMAS P. RYAN
NYPD Technical Advisors ..... BILL CLARK
BILL OLDHAM
Physics Technical Consultant ..... BRIAN GREENE
Dialect Consultant ..... LILENE MANSELL

Stunt Coordinator ..... G.A. AGUILAR
Canadian Stunt Coordinator ..... STEVE LUCESCU
Assistant Coordinator/Truck Driver ..... DOUGLAS CROSBY
Gas Truck Driver ..... GEORGE SACK, JR.
Forklift Driver ..... BLAISE CORRIGAN
Helicopter Pilot ..... AL CERULLO

Stunts ..... BRIAN JAGERSKY
DARREN McGUIRE
DUNCAN McLEOD
JAMIE JONES
VICTOR CHAN
BOB COLLETTI
LEN WAGNER
MARY ANN STEVENS
RILEY JONES
BRIAN SMYJ
PETER EPSTEIN
JEFF GIBSON

Catering by ..... CAPERS AND BY DAVIDS

Craft Service ..... CHRISTINA TAGGART
MORAGH ROBINSON

Transportation Coordinator ..... DAVE STAPLES
Transportation Captain ..... STUART MITCHELL
Head Driver ..... KEN BARBET
Drivers ..... RUDY C. BACCUCHI
PAT BEAUDROW
MICHAEL K. JONES
WALLY DI BACCO
Picture Vehicle Coordinator ..... NEIL MONTGOMERIE

NEW YORK UNIT

Assistant Unit Production Manager ..... DANA ROBIN
First Assistant Directors ..... ROB ALBERTELL
Second Assistant Director ..... GREGORY G. HALE

Art Director ..... JOHN KASARDA
Assistant Art Director ..... ADAM SCHER
Art Department Coordinator ..... KAY MICHAELS
Art Department Production Assistant ..... NORA KASARDA
Set Decorator ..... BETH KUSHNICK, S.D.S.A.
Assistant Set Decorator ..... LISA K. NILSSON, S.D.S.A.
Leadman ..... CHRIS DETITTA
Set Dressers ..... JOHN OATES, JR.
PAUL S. GAILY

"B" Camera Operator ..... BRUCE MacCALLUM

"B" Camera First Assistant ..... PHIL COHEN
"B" Camera Second Assistant ..... A. PUTNAM THOMAS
Camera Loader ..... SCOTT MAGUIRE
Wescam Operator ..... DAVID NORRIS
Wescam Technicain ..... GARY LAMANTIA
Still Photographer ..... DAVID C. LEE
Video Playback by ..... NILS JOHNSON
Sound Mixer ..... JAMES J. SABAT
Boom Operator ..... LOUIS SABAT
Recordist ..... J.J. SABAT

New York Production Accountant ..... PEPPER O'BRIEN
Assistant Accountant ..... TINA HONG
Payroll Accountant ..... JORGE AGUIRRE
Construction Auditor ..... JEREMY D. PRATT

Production Coordinator ..... KIMBERLY N. FAJEN
Assistant Production Coordinator ..... JENNIFER SILVERMAN
Production Secretary ..... MAGGIE ENGELHARDT
Production Office Assistants ..... BRIAN H. BERKOWITZ
JESSICA BING
JOAN G. BOSTWICK

Script Supervisor ..... LINDA HAFTEL
DGA Trainee ..... ANNE CARROLL

Gaffer ..... JERRY DeBLAU
Best Boy Electrician ..... PETER GIROLAMI
Electrician ..... JOHN J. BEGLEY
Rigging Gaffer ..... ALLAN MADER
Rigging Best Boy ..... CHARLES E. MEERE III
Best Boy Rigging Grip ..... JOSEPH VIANO
Rigging Grip ..... BILLY KERWICK

Key Grip ..... RICHARD GUINNESS, JR.
Best Boy Grip ..... GLEN ENGELS
Dolly Grip ..... PATRICK McGRATH
Grips ..... HOWARD DAVIDSON
E. JAMES SCUTAKES
Property Master ..... BOB GRIFFON
Assistant Property Master ..... JOHN B. McDONNELL

Construction Coordinator ..... JOSEPH S. ALFIERI
Construction Foreman ..... HENRY ANTONACCHIO
Key Construction Grip ..... MICHAEL SCAROLA
Shop Manager ..... IRA PAUL XAVIER TURNER

Master Scenic ..... ALLAN TRUMPLER
Standby Scenic ..... WARREN JORGENSON
Stand By Carpenter ..... THOMAS E. WHITE

Make-Up Artists ..... LESLIE FULLER
MICHELLE BRUNO
Hairstylist ..... VERNE CARUSO

Costume Supervisors ..... DONNA M. MALONEY
BARRETT P. HONG
Set Costumer ..... MONICA L. RUSSELL
Costume Production Assistant ..... AMY T. ROTH

Location Manager ..... SAMUEL HUTCHINS
Assistant Location Manager ..... JEFFREY ANGEL
Location Assistants ..... BRIAN O'NEILL
ETHAN SMITH
Location Unit Manager ..... TROY THOMAS

Production Assistants ..... MURPHY OCCHINO
JOHN DOUGLAS WEBSTER
FELICIA STANDEL
ADAM T. WEISINGER
LANCE REISCH
DEBRA MINTZ
CALEB OMENS
CHUCK McWHORTER

New York Extras Casting ..... GRANT WILFLEY CASTING
New York Extras Casting Associate ..... JOE ALFANO

Special Effects Coordinator ..... STEVE KIRSHOFF
Special Effects Foreman ..... WILFRED CABAN
Special Effects ..... CARMEN M. CAMPOLO, JR.
FRED KRAEMER, JR.
ROBERT J. SCUPP

Set Medic ..... RICH FELLEGARA
Security ..... W. PETRUCELLI
Catering By ..... PREMIERE CATERING
Craft Service ..... CECIL B. DeMEALS

Transportation Captain ..... MICHAEL HYDE
Transportation Co-Captain ..... RICHARD HOLSTON

Drivers ..... ERNIE ACQUAVELLA
VINCENZO AMERUASO
JAMES A. AQUINO
ROBERT BAZEA, JR.
EDWARD BENTZ
PATRICK BENTZ
ROBERT BUCKMAN
JAMES CHARLESTON
SEAN LEAHY
RONALD LOWE
ROBERT MAHER
ANTHONY MARINO
ANTHONY MARTINO
P. MASSEY
ROBERT MORGAN
MICHAEL PAPA

Music Executive and Supervision ..... PAUL BROUCEK
Music Business Affairs ..... LORI SILFEN
Music Clearance Executive ..... MARK KAUFMAN

Music Composed and Conducted by ..... MICHAEL KAMEN
Score Produced by ..... MICHAEL KAMEN AND CHRISTOPHER BROOKS
Music Recorded by ..... JOEL IWATAKI
Music Recorded at ..... PARAMOUNT PICTURES STAGE M
Assisted by ..... PAUL WERTHEIMER
NORM DLUGATCH
DOMINIC GONZALES
Additional Music Recorded by ..... BOBBY FERNANDEZ
Music Recorded at ..... NEWMAN SCORING STAGE
TWENTIETH CENTURY FOX STUDIOS
Assisted by ..... JOHN RODD
TOM STEEL
BILL TALBOTT
DAMON TADESCO
Music Mixed by ..... STEPHEN McLAUGHLIN
Assisted by ..... LEE MANNING
Orchestrations by ..... MICHAEL KAMEN WITH BOB ELHAI,
BRAD WARNAAR, JOHNATHAN SACKS,
BLAKE NEELY, AND PETER TOMASHEK
Music Contracted by ..... THE MUSIC TEAM
Music Prepared by ..... JOEL FRANKLIN AND
ERIC STONEROOK MUSIC
Musical Assistants ..... JAMES BRETT AND MICHAEL PRICE

Music Editor ..... TOM KRAMER

Opening Rescue Sequence Music by
J. PETER ROBINSON

"Crimson and Clover"
written by Thomas Gregory Jackson and Peter Lucia
performed by Tommy James & the Shondells
courtesy of Rhino Entertainment Co.
by arrangement with Warner Special Products

"Susie-Q"
written by Dale Hawkins, Stan Lewis and Eleanor Broadwater
performed by Creedence Clearwater Revival
courtesy of Fantasy Records
under license from Fantasy, Inc.

"(Love Is Like A) Heatwave"
written by Edward Holland Jr., Brian Holland and Lamont Dozier
performed by Martha & the Vandellas
courtesy of Motown Records
under license from Universal Music Enterprises

"Suspicious Minds"
written by Mark James
performed by Elvis Presley
by arrangement with The RCA Records Label of BMG Entertainment

"Take Me Out to the Ballgame"
written by Jack Norworth and Albert Von Tilzer

"Take Me Out the the Ballgame"
written by Jack Norworth and Albert Von Tilzer
arranged by Carly Simon and Teese Gohl
performed by Carly Simon
courtesy of The Baseball Film Project, Inc.
by arrangement with Florentine Films

"Sookie Sookie"
written by Don Covay and Stee Cropper
performed by Steppenwolf
courtesy of MCA Records
under license from Universal Music Enterprises

"Rattlesnake Shake"
written by Peter Green
performed by Fleetwood Mac
courtesy of Warner Bros. Records Inc.
by arrangement with Warner Special Products

"Son of a Preacher Man"
written by John Hurley and Ronnie Wilkins
performed by Dusty Springfield
courtesy of Atlantic Recording Corp./Universal International Music, B.V.
by arrangement with Warner Special Products and under license from
Universal Music Enterprises

"On the Road Again"
written by Floyd Jones and Alan Wilson
performed by Canned Heat
courtesy of EMI Records
under license from EMI-Capitol Music Special Markets

"Sea of Love"
written by Philip Baptiste and George Khoury
performed by Philip Bastiste and the Twilights
courtesy of The Island Def Jam Music Group
under license from Universal Music Enterprises

"When You Come Back To Me"
written by Jenny Yates and Garth Brooks
performed by Garth Brooks
produced by Allen reynolds
Garth Brooks appears courtesy of Capitol Records

*Main Title Sequence Designed and Produced by ..... GOODSPOT
Preview Technical Supervisor ..... LEE TUCKER
Titles and Opticals by ..... PACIFIC TITLE
Negative Cutter ..... GARY BURRITT

Grip and Electric Equipment Furnished by ..... WILLIAM F. WHITE LTD.
New York Grip and Electric Equipment Furnished by CAMERA SERVICE CENTER
Wescam Provided by ..... WESCAM, INC.
Clearances by ..... AMY RUSSELL – THE CLEAR CHOICE
Risk Management .....LAURIE CARTWRIGHT, JULIANA SELFRIDGE
Production Safety ..... JEFF EGAN
Insurance Provided by.. AON/ALBERT G. RUBEN INSURANCE SERVICES INC.

Completion Guaranty Provided by INTERNATIONAL FILM GUARANTORS, INC.
Payroll by ..... CAST & CREW ENTERTAINMENT SERVICES INC.

The Major League Baseball trademarks licensed by Major League Baseball Properties, Inc.

Use of Lorenzaccio and La Dame aux Camelias by Alphonse Mucha by kind permission of Mucha Trust. Copyright Mucha Trust 1999

"The Dick Cavett Show" courtesy of Daphne Productions

"Polar Bear Swims" courtesy of The Coca-Cola Company

"Hill Street Blues" courtesy of Twentieth Century Fox Television

Nixon/Eisenhower footage courtesy of NBC News Archives

MPAA# 36846

Color and Prints by Deluxe Film Labs

Released on Fuji

S.D.D.S.

DOLBY DIGITAL

STEREO DTS

I.A.T.S.E.

A.C.T.R.A.

D.G.C.

The filmmakers wish to extend their personal thanks to the following for their contribution to the making of this movie:

Ontario Film Development Corporation

Toronto Film and Television Office

Coca -Cola

Fire Protection & Safety 1st Unit Fire & Safety (Canada) Inc.
Firefighter Coordinators: Alan Sutton and Dave Smith
Firefighters:
Rob McDonald, Peter McGough, James Reed,
Sheldon Dessa, Paul Kwiatkowski, Mike Pludra, Ken Webb

The NYC Mayor's Office of Film, Theatre and Broadcasting:
Patricia Scott, Commissioner
Jane Brawley, Deputy Commissioner

The Fire Department of New York City:
Captain Joe Sapienza
Mike Regan and Cecelia Cox, Office of Public Information
James Lauer, Explosives Unit

The New York City Police Department

The Port Authority of New York and New Jersey

Parks and Recreation Department of New York City

The Triborough Bridge and Tunnel Authority

The New York Department of Environmental Protection

THE CHARACTERS AND INCIDENTS PORTRAYED AND THE NAMES HEREIN ARE FICTITIOUS, AND ANY SIMILARITY TO THE NAME, CHARACTER OR HISTORY OF ANY PERSON IS ENTIRELY COINCIDENTAL AND UNINTENTIONAL.

THIS MOTION PICTURE PHOTOPLAY IS PROTECTED PURSUANT TO THE PROVISIONS OF THE LAWS OF THE UNITED STATES OF AMERICA AND OTHER COUNTRIES. ANY UNAUTHORIZED DUPLICATION AND/OR DISTRIBUTION OF THIS PHOTOPLAY MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.

THIS MOTION PICTURE IS BEING EXHIBITED UNDER SPECIFIC LICENSE AND IS NOT FOR SALE. NEW LINE PRODUCTIONS, INC. IS THE AUTHOR OF THIS MOTION PICTURE FOR THE PURPOSE OF COPYRIGHT AND OTHER LAWS.

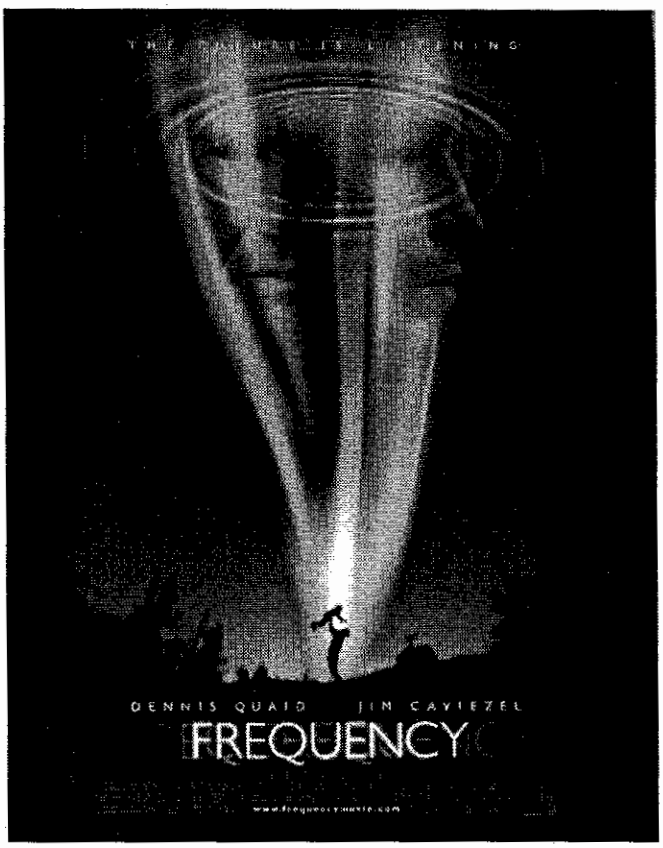
COPYRIGHT © MM NEW LINE PRODUCTIONS, INC.
ALL RIGHTS RESERVED

FREQUENCY
A NEW LINE CINEMA RELEASE

NEW LINE CINEMA

RATING "PG-13"

Invites You And A Guest To A Special Advance Screening Of



Thursday, April 27, 2000
7:30 pm

General Cinema

Mayfair Theatre

2500 North Mayfair Road
Mayfair Mall
Wauwatosa, WI

Please arrive early. At the theatre, seating is on a first come, first served basis, and passes do not guarantee admission. You must present this pass to be admitted into the theatre. The possession or use of cameras, camcorders or other recording devices in the auditorium is strictly prohibited.

ADMIT TWO